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in the exhibition, which slavishly follow the French patterns, still we must acknowledge that, compelled by the prevailing taste of the public, they have selected out of these the severer and more conventionalised designs and thus place themselves in harmony with the predominant tendency of Austrian Art-industry. This tendency, which owes its origin to the Austrian museum and which is fostered and supported by its every possible means, which seeks to produce that which is genuine art, that which is absolutely beautiful, and not merely considered so because of the shifting fashion of the day, finds already very worthy representatives. In this branch of art we must name Gian as the first who paid homage to this

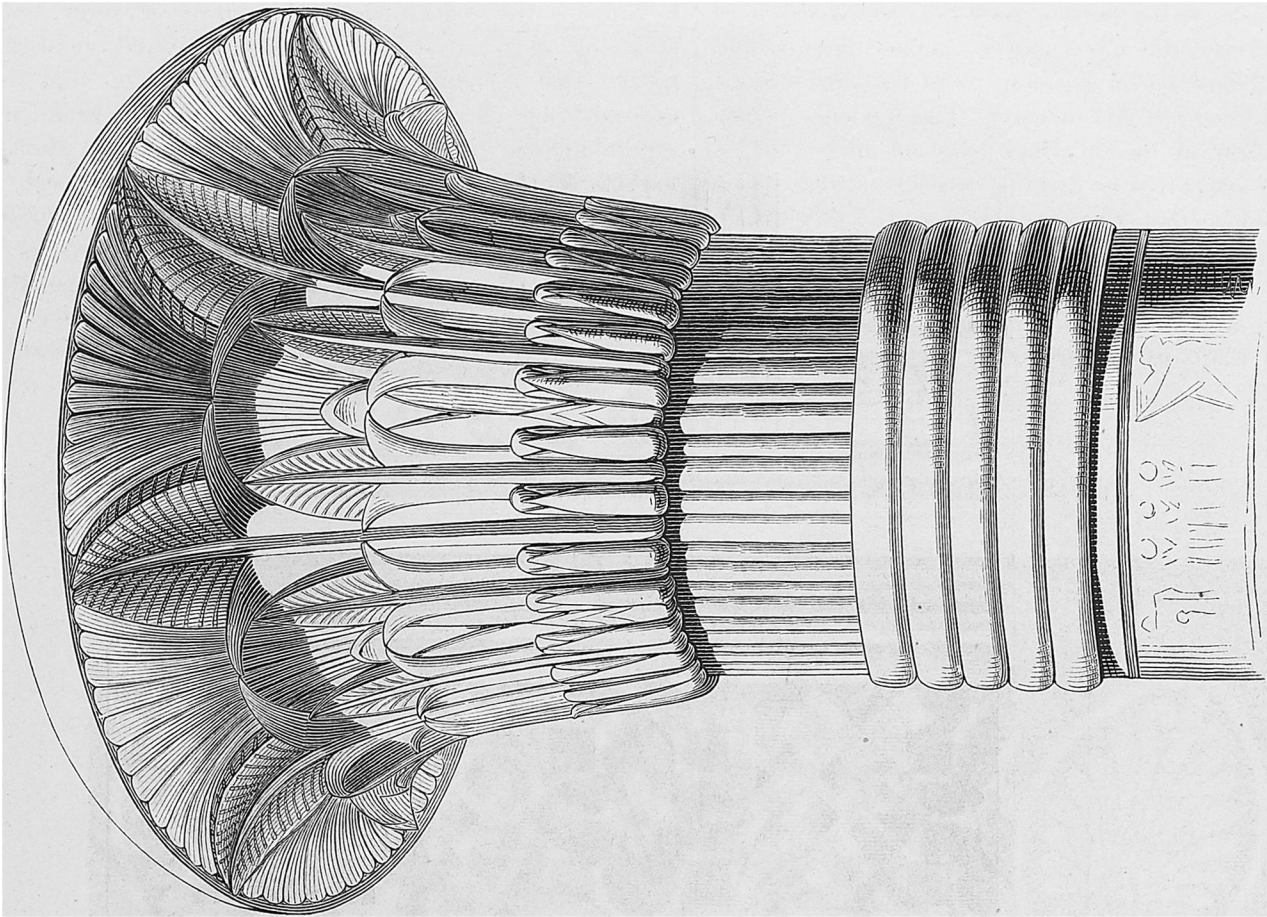
tendency, but at present we must again point to the before mentioned manufactory of Haas and Son which, assisted by the eminent decorative talent of Storck, pursues the new course with such energy and successful results, that it must perforce carry the fashion and the general public along with it. Their admirable works are an indubitable proof that there is at present no similar manufactory in the whole world which can approach it in extent, variety, richness and beauty; but competition will soon be a necessary and spontaneous consequence of such preeminence. We shall have similar remarks to make upon other branches of Austrian Art-industry.

(To be continued in our next.)

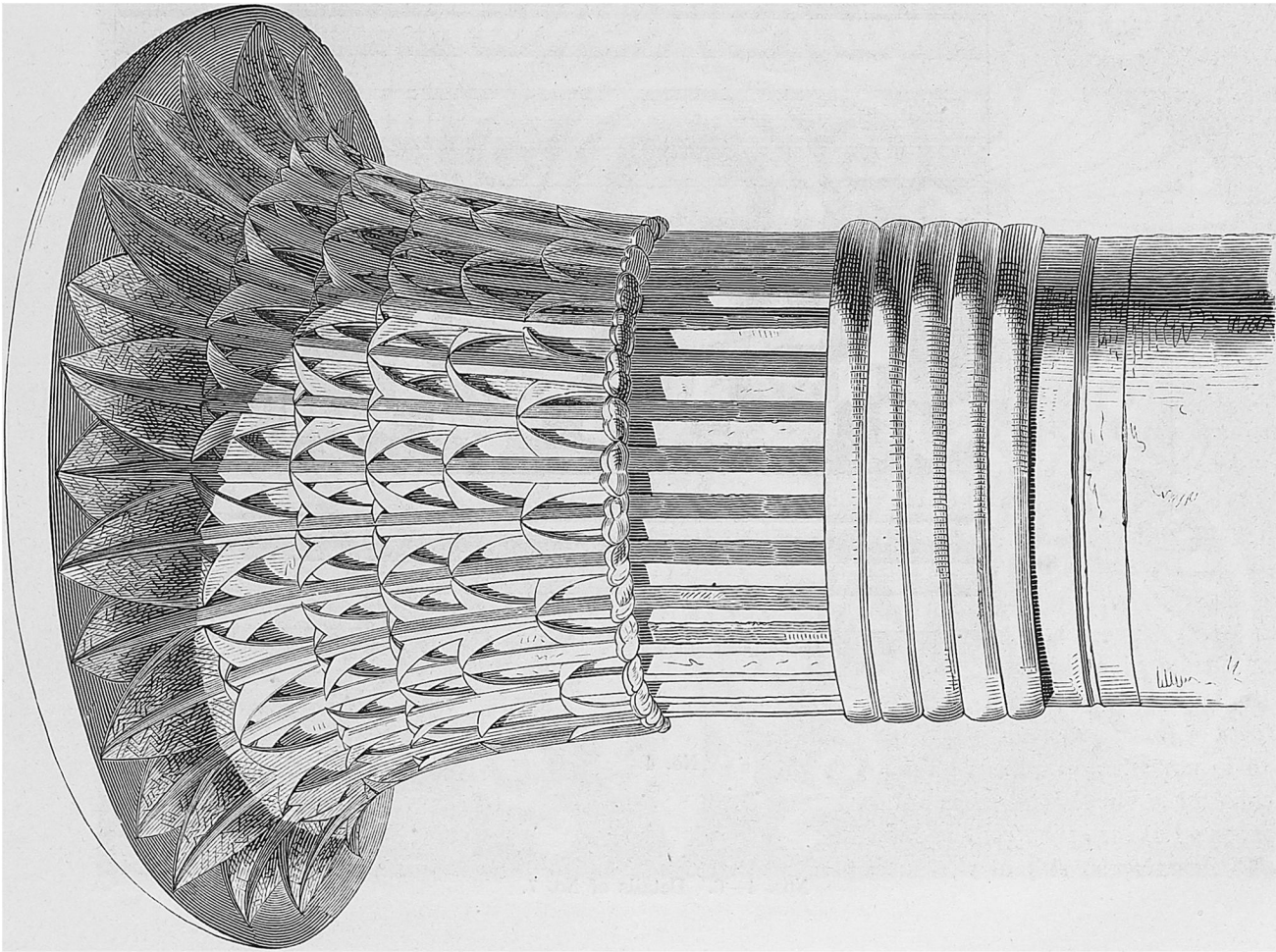
SPECIMENS OF ORNAMENTATION.



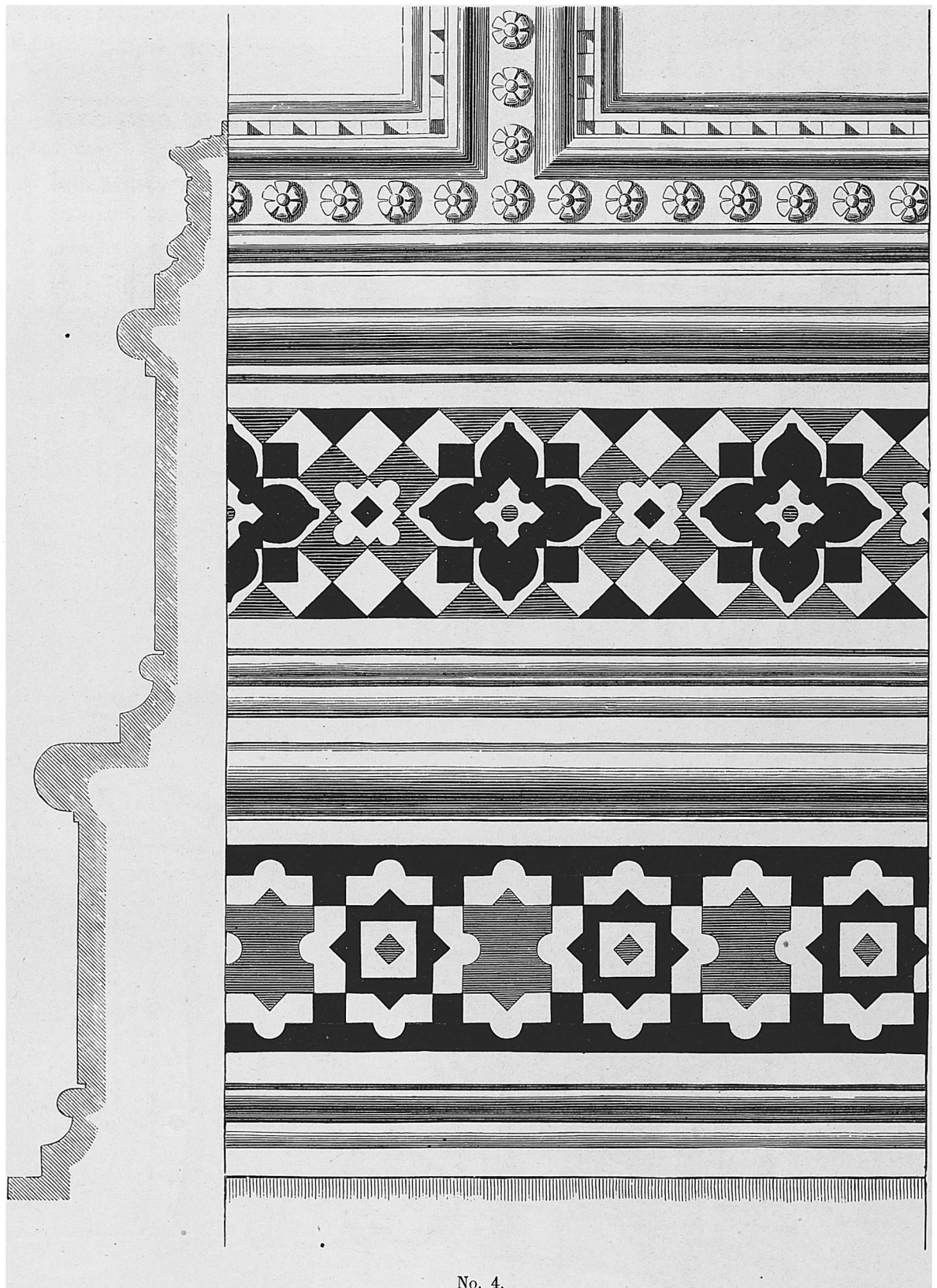
No. 1. Grecian. Painted Ornament on Vase.



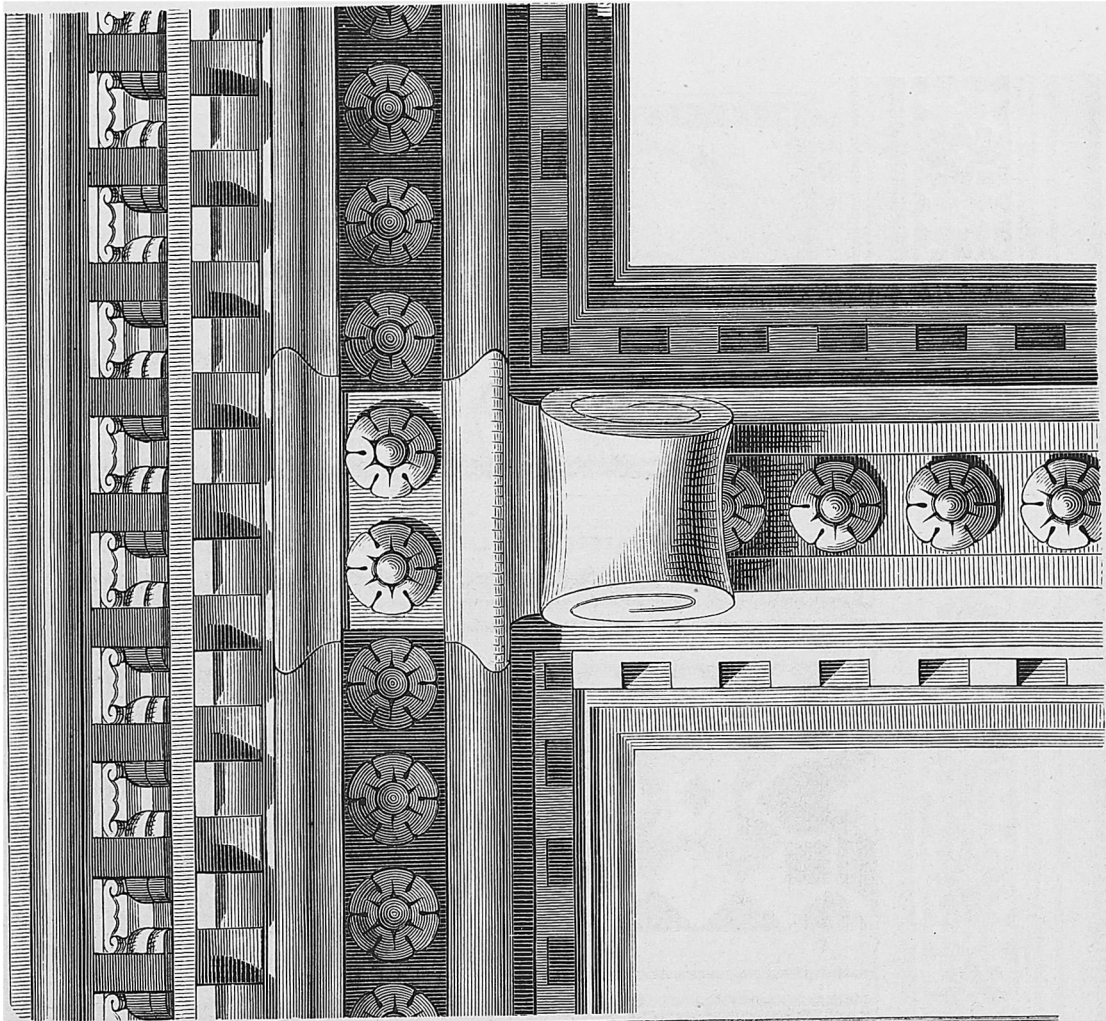
No. 3. Egyptian. Capital from Temple of Esneh with conventionalised buds and flowers of lotus and papyrus.



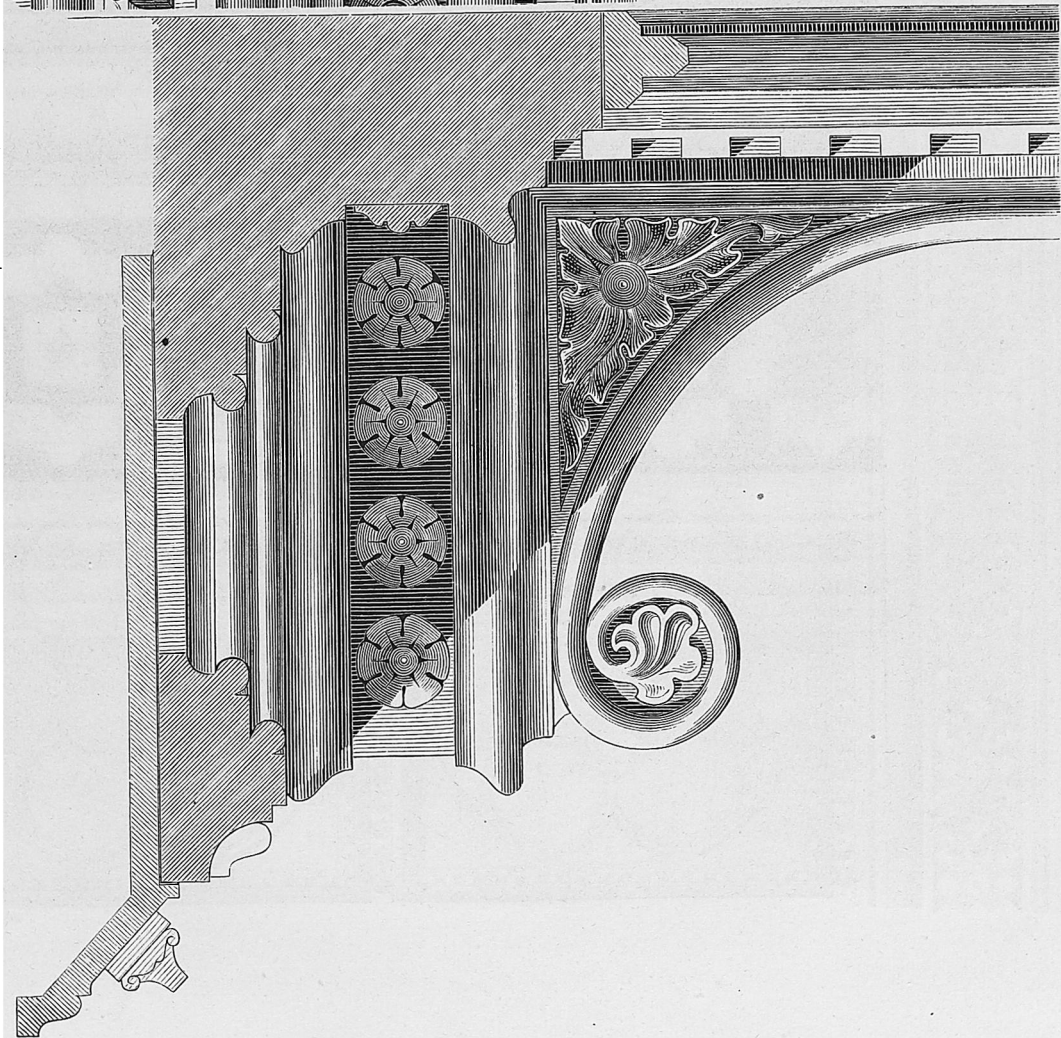
No. 2. Egyptian. Capital from Temple of Philae with conventionalised stalks and flowers of an aquatic plant.



No. 4.

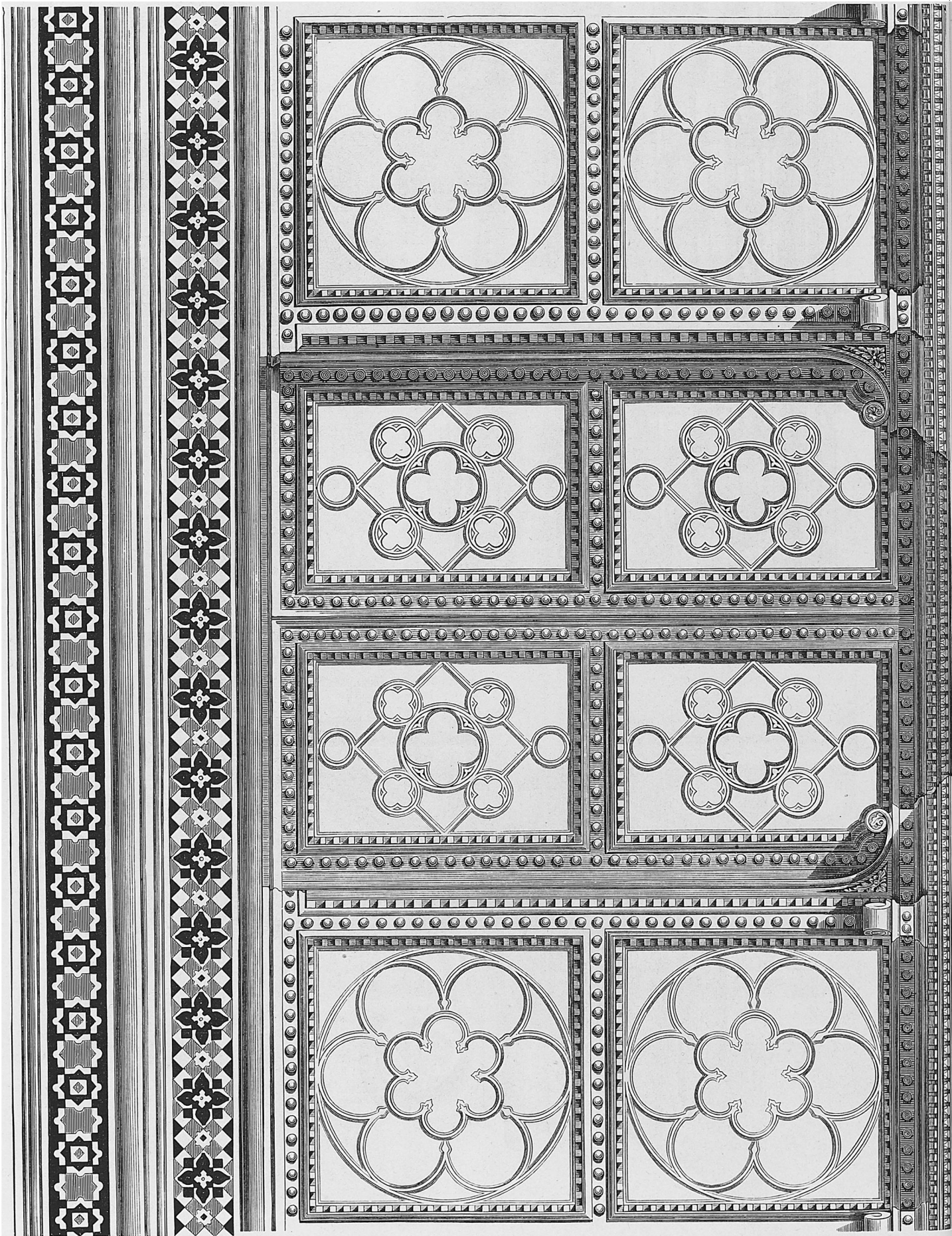


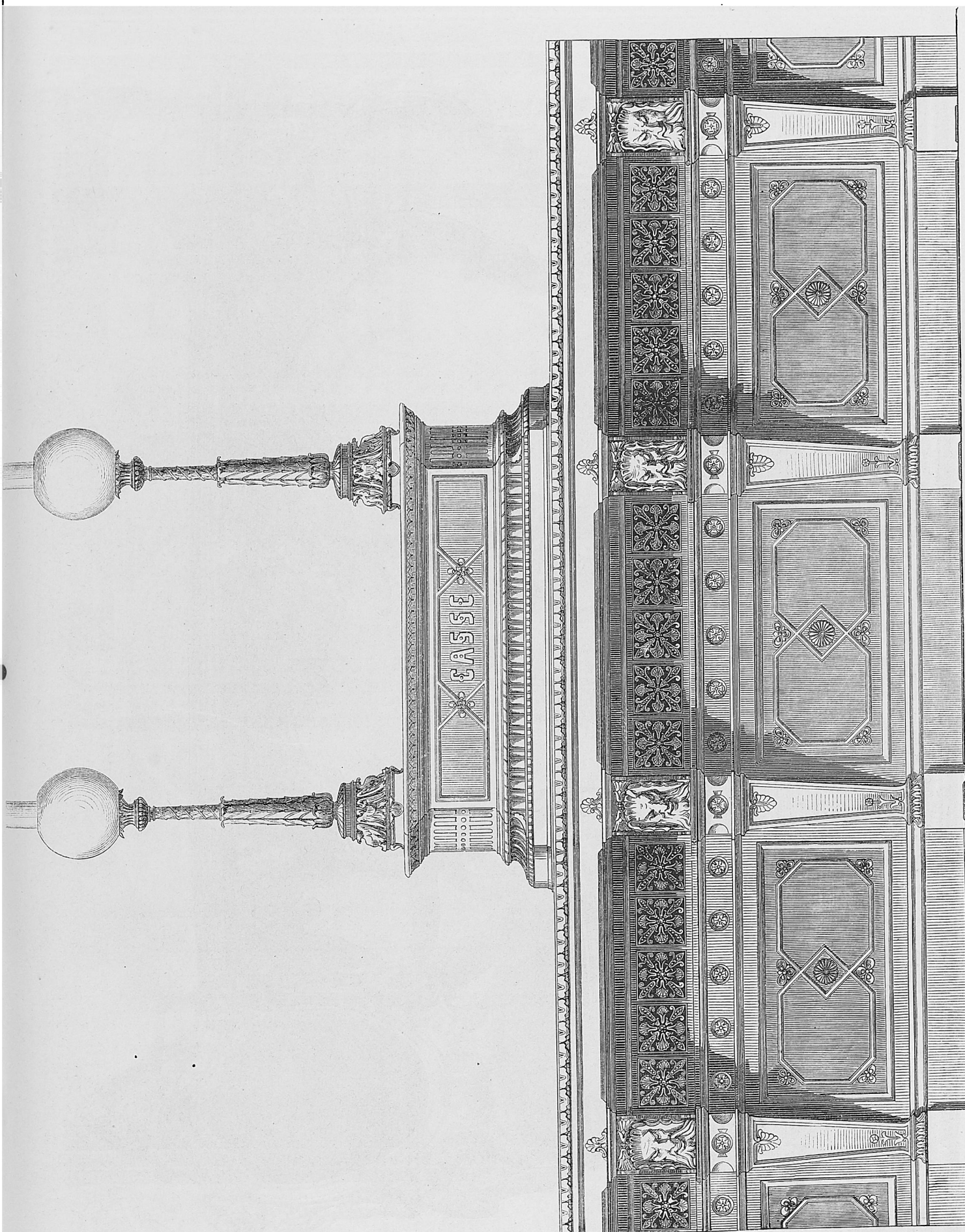
No. 6.



No. 5.

No. 7. Italian. 1359. Altar Screen in Marble from S. Michele Church in Florence by Orcagna (Andrea di Cione).





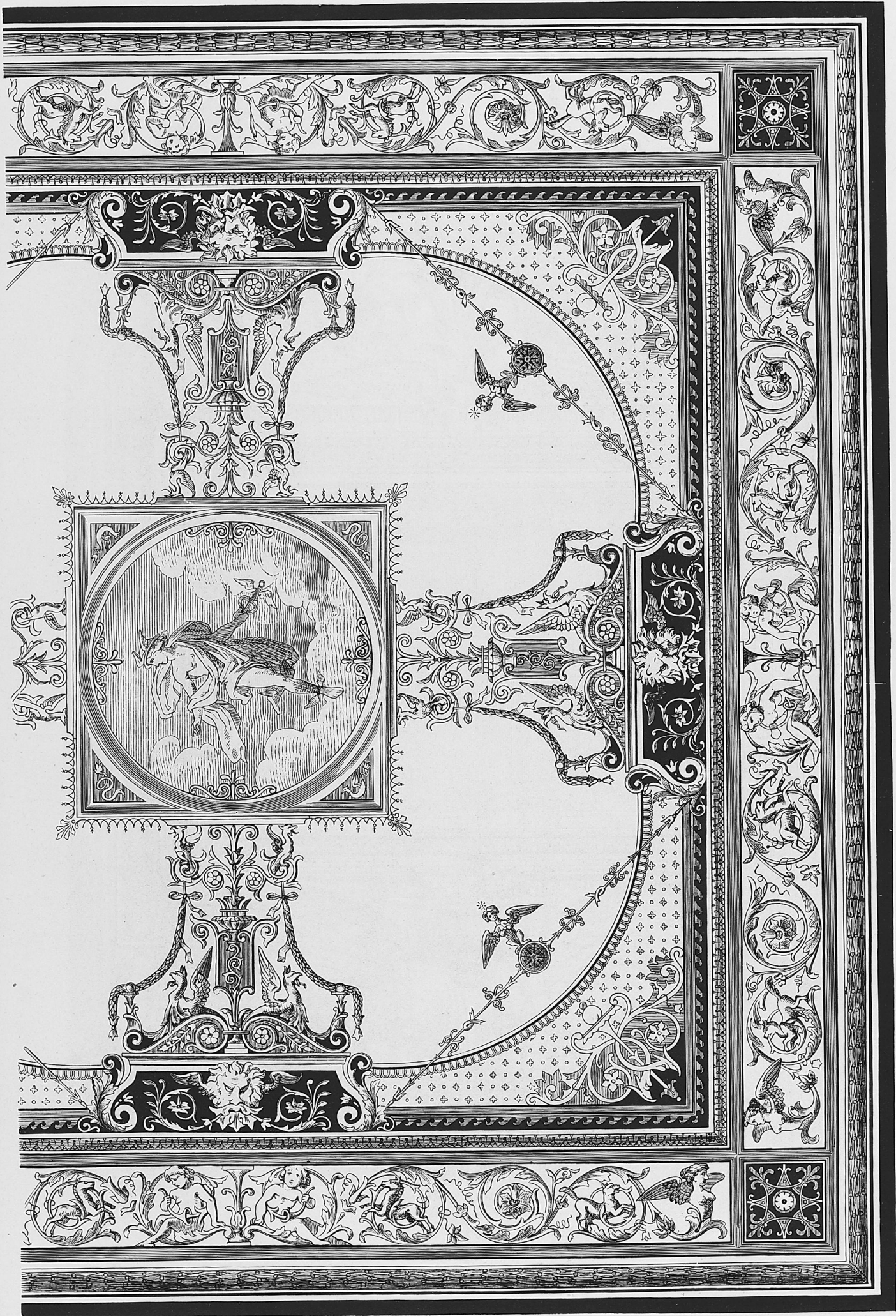
No. 8. Design of Counter by Mr. P. Stegmüller. Archt., Berlin.
Details Nos. 1—7 of Supplement.



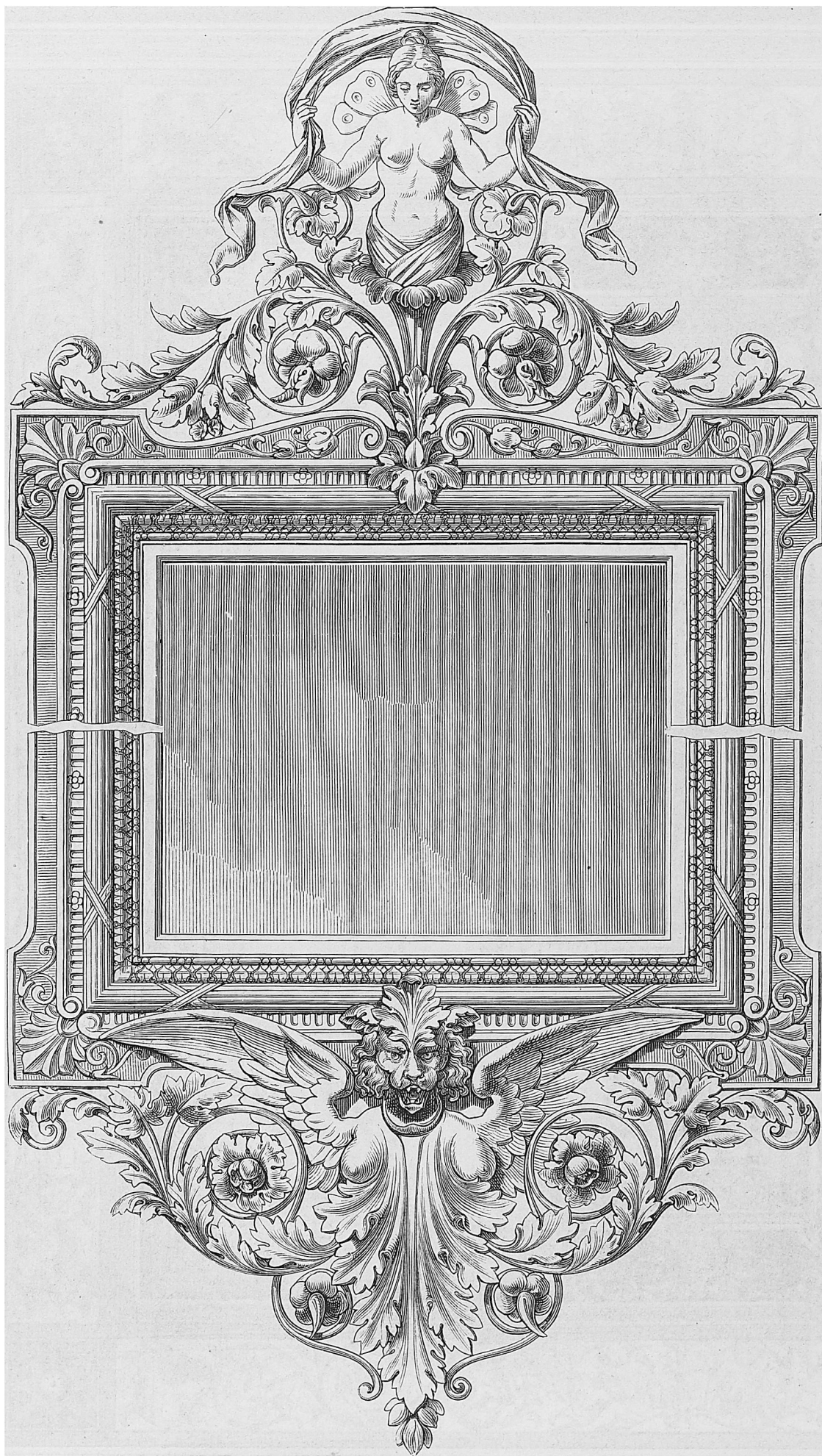
No. 9.

No. 10.

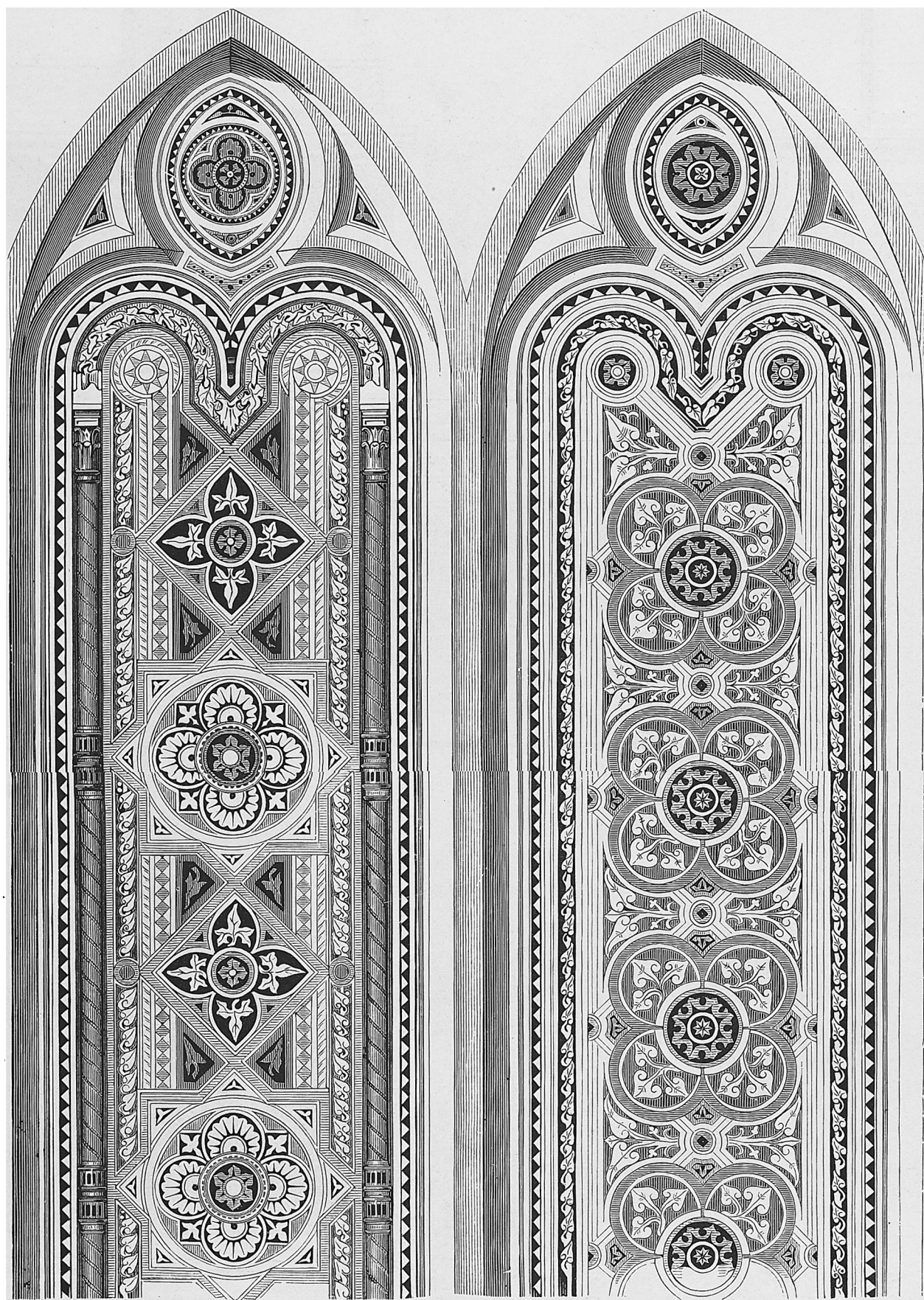
Nos. 9 and 10. Pier-table and Arm-chair, designed in the style Louis XV. by Prof. Cartago Scattaglia, manufactured by Pannera Besaret, Venice.



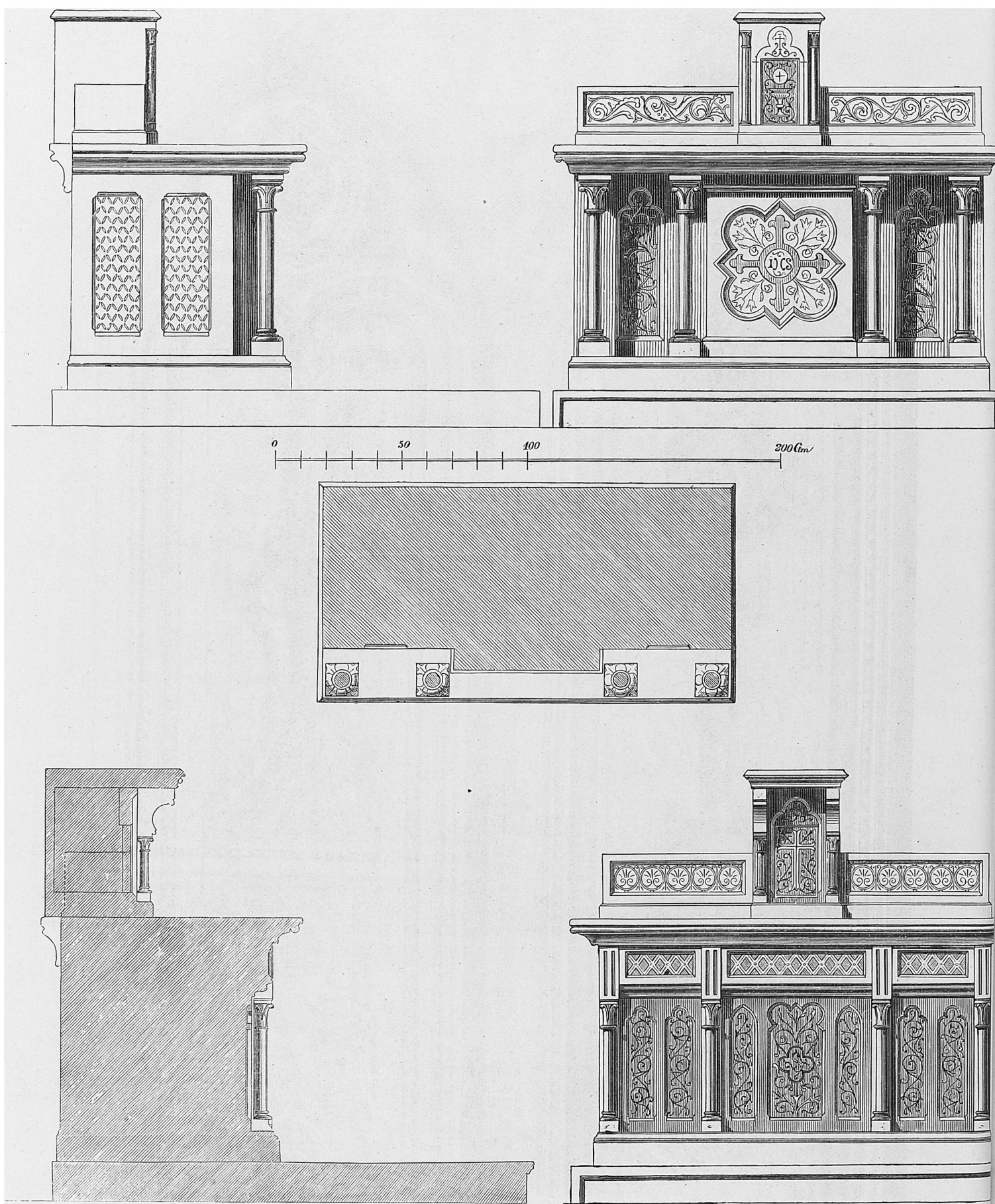
No. 11. Painted Ceiling for Drawing-room, by Mr. C. M. Deckler, Lucerne.



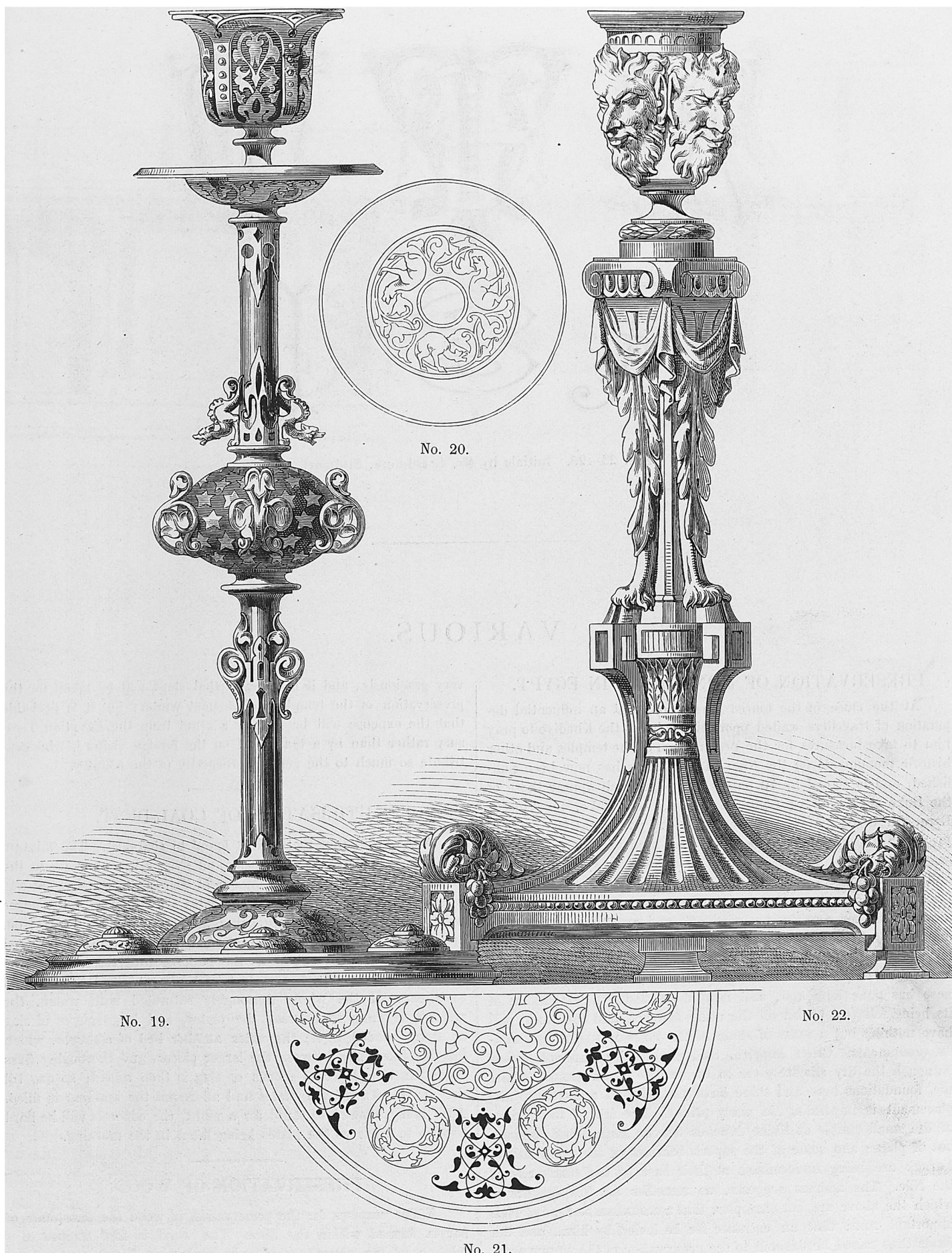
No. 12. Carved Glass Frame by Mr. W. Ohaus, Archt., Mayence.



No. 13. Design for Stained Window by Mr. Horst, Archt., Bensheim.

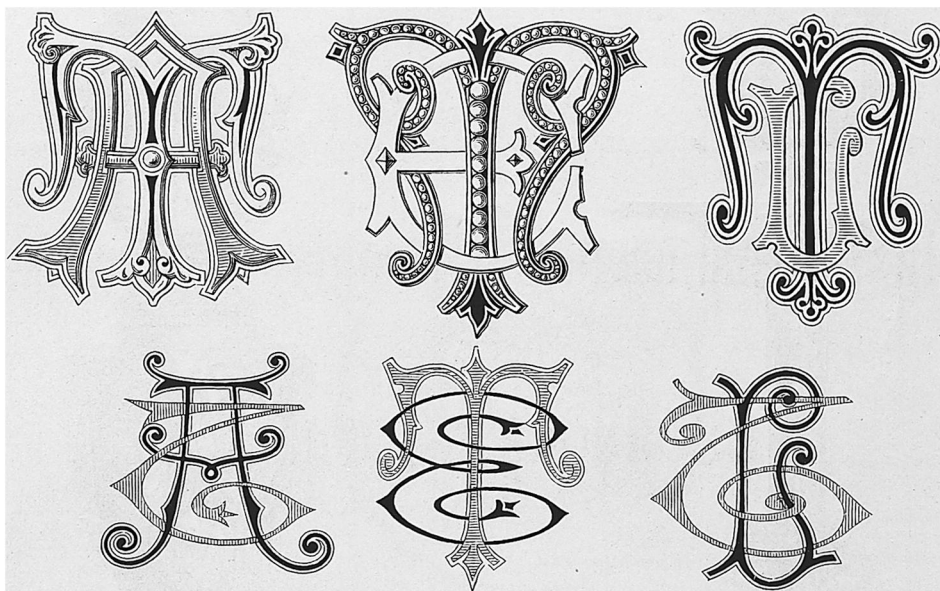


Nos. 14—18. Altar-tables, designed in XIII. century style by Mr. Gaïda, Archt., Paris.



Nos. 19—21. Candlestick in gilt and enamelled Bronze and Malachite Shaft with Details, designed by Mr. A. Reynier, Paris.

No. 22. Candlestick, style Louis XVI., designed by the same.



Nos. 23—28. Initials by Mr. J. Schnorr, Stuttgart.

VARIOUS.

PRESERVATION OF MONUMENTS IN EGYPT.

At the close of the tourist season in Egypt an influential deputation of travellers waited upon his Highness the Khedive to pray him to take measures for the preservation of the temples and other historic monuments on the Nile. The address has now been published, and is signed by 70 names, among which appear those of the Duke of Hamilton, Count Esterhazy, Lord Coke, Sir Vincent Eyre, Sir Charles Wolseley, &c. It briefly points out the dangers to which the monuments are subjected, and adds some practical suggestions as to how these dangers may be met. The defacements and depredations of travellers, as usual, are quite as much to be feared as the ravages of time. Choice specimens of hieroglyphics are daily broken away and carried off, and everywhere the eye is offended by the modern mania of mural scribbling. Recently three travellers were observed to mount on the head of the Great Sphinx and deliberately chisel off a large piece from one of the ears. The nose has gone long ago, and now there seems a fair chance of its being followed by bit all the other features, and the world will have nothing but a mass of stone in the place of one of its grandest monuments. Other dangers, too, menace Egyptian antiquities. Although the dry climate gives to the granite masses almost eternal life, foundations here and there have yielded, and a disastrous displacement is impending in many places. The fate of the cornice of the small temple at Philæ depends on one large stone, already out of place; and some of the superb columns of the great hall at Karnak are being undermined at their base by the yearly rise of the Nile. The address suggests, as remedies for the dangers of which the above are but examples, that a custodian be kept at each important ruin; that an entrance fee be levied by him, and the funds thus raised be devoted to the preservation of the monuments; that printed rules be posted at each entrance, and that penalties be enforced. The address, in fact, proposes that Egyptian ruins be subject to the same superintendence as is, for instance, maintained at the ruins of Pompeii. His Highness received the address

very graciously, and it is believed that steps will be taken for the preservation of the temples before next winter; but it is probable that the expense will be met by a grant from the Egyptian Treasury rather than by a tax levied on the foreign visitors, who contribute so much to the general prosperity of the country.

UTILISATION OF COAL-DUST.

A new building material is found in coal-dust. The mixture is composed of one-sixth cement and five-sixth coal-dust. In the Waverley hydropathic establishment at Melrose the experiment was tried. A series of thick sheet-iron plates are stiffened at the edges with angle iron, the plates being attached to uprights of iron, and being kept in the proper position by pins, the plates are fixed so as to be readily raised as the building progresses. After the requisite proportions of mine-dust and cement have been mixed together, and the whole thoroughly saturated with water, the mixture is flung in between the plates, and large pieces of slag or stone bedded in it; thereafter another bed of concrete, which fills the interstices between the larger pieces, and thoroughly fixes them; another layer of stones or slag is then added; so on, till the space between the plates and all round the building is filled. After being allowed to stand for a night, the concrete will be hard enough to allow of the plates being lifted in the morning.

PRESERVATION OF WOOD.

Müller employs for the preservation of wood the phosphate of baryta formed within the fibre. The wood is first steeped in a solution of the phosphate of soda containing 7 per cent. of the salt. When dry the wood is again treated with a solution of chloride of barium, containing 13 per cent. The American Chemist says the wood thus prepared resists damp well.